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Institute, during the meeting of the Illinois Federation of Women's Clubs. A reception held at the home of Mrs. John Buckingham, brought together many friends of the society. Addresses were made by Mrs. Judah, Miss Locke, Mr. Mack of Aurora, Professor Triggs and others.

The magnitude of the work undertaken by this organization has been referred to. The annual membership fee of one dollar gives a small sum for general expenses and the purchase of pictures. Life members are admitted on the payment of twenty-five dollars. A club or a department of a club contributing fifty dollars is entitled to a representative on the executive board. The society has also arranged that any organization giving ten dollars shall be permitted to designate the school upon which such sum shall be expended. The impossibility of carrying on this work with any degree of success without liberal financial aid, must be clearly seen. It grows upon our hands, and becomes imperative, as school after school in our crowded districts begs us to send it something in the line of art. Teachers and principals are becoming alive to the necessity for attractive surroundings. One assistant grade teacher said that it was more important for her to have a copy of Sargent's "Prophets" in her school room than to have a winter cloak.

The pictures are chosen with great care by women who recognize the inspiration of perfect beauty as a vital factor in education. Therefore they select the works (replicas) of the greatest artists, just as teachers give to their classes the masterpieces of literature. The picture that has a "story to tell" is usually the favorite. Among these are Watts' "Sir Galahad," the Shaw Memorial and the Fitzroy prints.

Through the influence of the society the walls of the school rooms are being tinted suitable shades as fast as they need renovation.—*From the Society's Annual Report.*

The officers are, president, Mrs. John B. Sherwood, 530 W. Monroe Street; vice-president, Mrs. Henry W. Magee; recording secretary, Mrs. Henry E. Southwell; corresponding secretary, Mrs. W. T. Hall, 3519 Calumet Avenue; treasurer, Mrs. John Buckingham



## BOSTON LETTER

There has been a succession of feasts for the eyes this month in the galleries, so there has been little time for general studio visiting. Some of the exhibitions would, from the names represented, be regarded as important, and all had something to make them interesting. There is an exhibit of European masters which is impressive in its list of names, though one can admire only with some reservations,

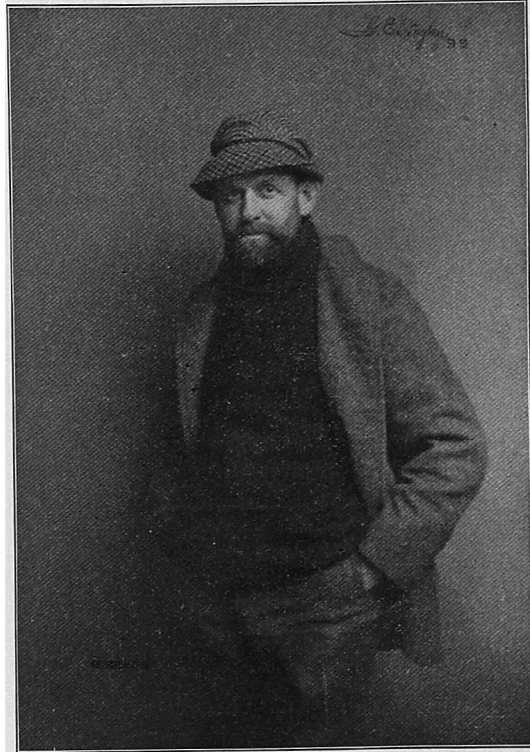
unless he is one of those happy souls who takes his opinions ready-made, and never approves or disapproves without a warrant that he is obeying the advice of the worthy Mr. Pickwick to "shout with the crowd." It saves thought to do this way.

In this collection there are many portraits, and the group by Sir Nathaniel Dance of George Gosden and his sisters attracts attention. One of the best in modeling and in flesh tones is that of Lady Spencer, by Lawrence.

Sir Joshua Reynolds is represented by "A Boy Reading." Most — or rather—many, of the famous portrait painters are to be found here. Van Dyck's portrait of the Earl of Holland, a three-quarters length figure in armor, has many admirers. Among the works that attract are those of the Austrians, Charlemont and Jettel, Jongkind, Meissonier's famous study of Napoleon's white horse, and Vibert's characteristic "Le Cordon Bleu."

The loan exhibition of pictures by Claude Monet, which is now open at the St. Botolph Club, teaches how in the last few years the public has learned to admire where once it did not find any or scarcely any good thing. There are twenty-eight

pictures to be seen, the three under the head "Les Eaux Tremblantes," being those which have caused most question and comment. Whether it is beautiful or not depends upon one's ideals of beauty, and certainly one grows to see beauty in these paintings where once he found none. There is a charm in the "Vetheuil on the Seine," which makes it a favorite. The liking for Monet's works is said to be an acquired taste, but he shows such sincerity that whether one likes it or not one must appreciate the aim of the artist.



DODGE MACKNIGHT

FROM A PHOTOGRAPH BY G. E. TINGLEY

The most important exhibition of the works of any American artist in the city this month is that of Dodge Macknight. He is quite as original in his use of color as any man who uses a brush, and he makes nature exceedingly beautiful. I think myself that she is rather more beautiful in some of his pictures than she is out of them, though I do not always recognize the likeness. His work grows better and his later pictures are free from some of the faults of the earlier, which made them less satisfactory. He uses his color so that it seems to express a joy in itself.

There was a loan exhibit of Thaulow's paintings; not so many, but showing his distinctive characteristics. Norway has reason to be proud of this son who is making its beauties known. His snow scenes seem to me to be superior to all others. The blue shadows on the snow have been criticised, but they are not contrary to nature.

The Boston Society of Water Color Painters is holding an exhibition. There are one hundred and fifty pictures on view, which for variety and quality make the best display that the society has ever had. The pictures are well hung.

Paul Helleu, the French etcher, has been seen in dry points and colored chalks, and his drawings are very striking and clever. They are full of life and grace. They were seen at the same time that Macknight's and some bronzes by St. Gaudens were on view. The artist's wife and child were the models for all the pictures, which, perhaps, gave them their special feeling.

F. W. Fenety, the flower painter, has a collection of pictures in his studio that makes one feel as if stepping into summer.

W. F. Macy has been devoting himself to a study of Cape Cod scenery, and brings out the picturesqueness of its long, low marshes and sand banks, with various atmospheric effects. Mr. Macy has chosen a field which has not been worked by others, and he brings out a subtle charm in the seemingly monotonous marshes and dunes.

An exhibition in a modest way that was interesting was that of J. W. Spenceley. It was of book plates, old and new, and was instructive and artistic. There were first and second proofs and the finished work of etchings and engravings on copper, as well as the proofs. Mr. Spenceley's work shows great delicacy.

There is an interesting exhibit now open for those who enjoy seeing the work of those who are to be the artists of the future. It is the half year's concourse at the Pape School, which numbers fifty-three most enthusiastic students. The display of drawings from life and costume is remarkably good. The first prize for a life drawing was won by Eliot Kēen, who is a young student of much promise.

The art student will want Arthur W. Dow's book on composition, which is just out. Probably there is no one better qualified to treat subject ably than he.

DORA M. MORRELL.